

Lebanon Valley College B U L L E T I N

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*Department of
Music*

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LEBANON VALLEY COLLEGE
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FACULTY

J. RAYMOND ENGLE, A.B., LL.B., LL.D., Acting President

MARY EDITH GILLESPIE, B.S., Director

Music Education

MARY EDITH GILLESPIE, B.S.

Piano

RUTH ENGLE BENDER, A.B.

R. PORTER CAMPBELL, Mus.B.

Voice

ALEXANDER CRAWFORD

Organ

R. PORTER CAMPBELL, Mus.B.

Violin

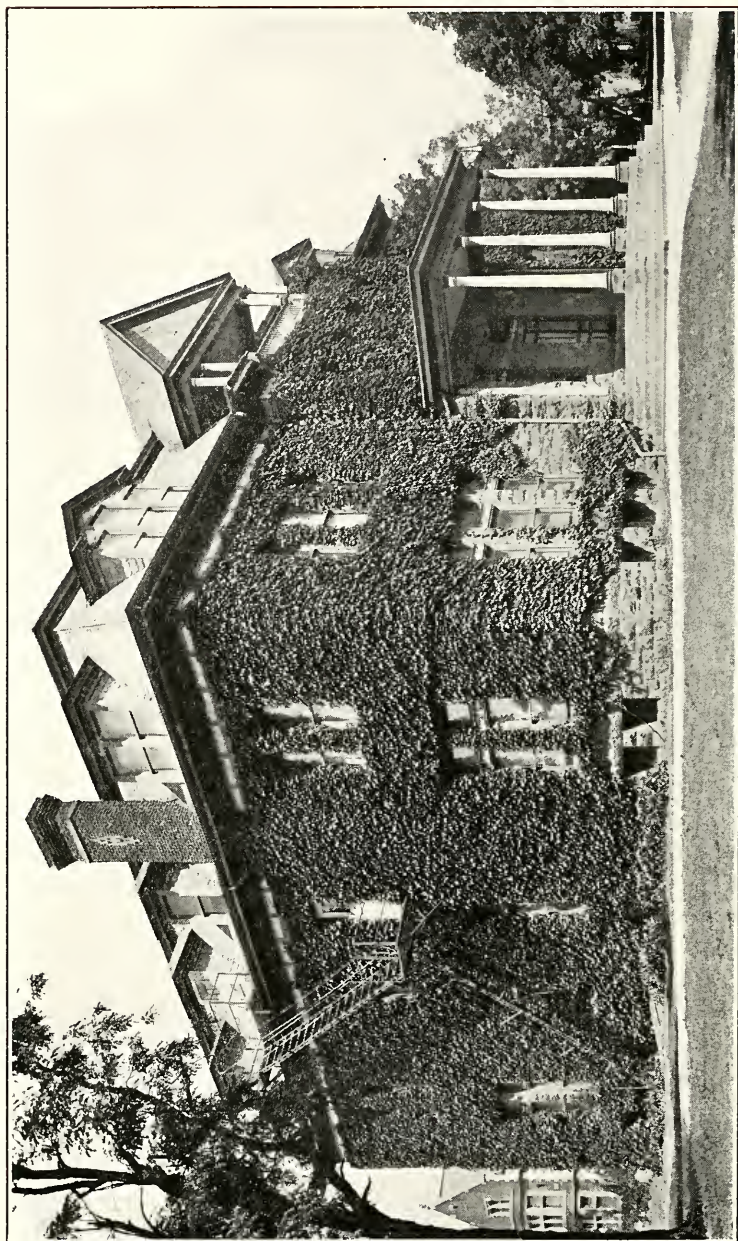
HAROLD MALSH

Theory, Harmony, Composition

ELLA R. MOYER, B.S., M.A.

Band and Orchestra

EDWARD P. RUTLEDGE, B.S., M.A.



Engle Conservatory of Music

Miss Mary E. Gillespie, B.S.

MISS GILLESPIE began her college preparation at Valparaiso University. Later she attended Oberlin Conservatory where she made a special study of voice with Mr. Harroon and piano with Mr. Davis. At the same time she was making a study of Music Education with Mr. Karl Gehrken. Later she went to Columbia and in 1925 received her B.S. degree in Music Education. While at Columbia she studied piano with Mrs. Cowel.

She has been highly successful as a supervisor and teacher of Public School Music in the public schools of the states of Indiana and Pennsylvania. From 1925 until 1930 she was director of Music at the University of Delaware Women's College. From the University she came to Lebanon Valley College highly recommended for the duties connected with the position of Director of Lebanon Valley College Conservatory.



Ruth Engle Bender A.B.

MRS. BENDER'S musical preparation has been thorough and extensive. Having completed her academic course at Lebanon Valley College in 1915, she resumed the study of music in a more specialized manner. At the end of a year's study of piano and harmony at Oberlin Conservatory, she entered the New England Conservatory in

Boston, Massachusetts, where for two years, she was a pupil of Lee Pattison. She graduated from New England Conservatory and then accepted the position as teacher of piano and theory at Lebanon Valley College Conservatory. She spent two successive summers at Chautauqua in the study of piano with Ernest Hutcheson, the eminent artist and teacher. While in Chautauqua, she did ensemble work with members of the New York Symphony Orchestra.

The desire for more advanced work led Mrs. Bender to continue her study in New York City with celebrated artists, such as Ernest Hutcheson, Francis Moore, and Frank LaForge. Graduate courses at Columbia University. Composition, Improvisation, and Musical Pedagogy under Frederick Schlieder, amply equip her for her present position.

R. Porter Campbell, Mus.B.

MR. CAMPBELL began his musical career at Lebanon Valley College Conservatory. After obtaining his diploma in Piano-forte in 1915, the diploma in Organ and the Bachelor of Music degrees in 1916, he was retained on the Faculty for two years as teacher of piano and theory. At this point the World War intervened but in 1920 he resumed his teaching at Lebanon Valley College Conservatory. During the summer of 1921 he studied piano in New



York City with Aloys Kramer and Arthur Friedheim. In the summer of 1923 he began his study of organ with Pietro Yon, the renowned Italian organist. He continued his organ study throughout the year and in the summer of 1924 accompanied Mr. Yon on his annual visit abroad, where he lived and studied at the Villa Yon in Italy for four months. For three years he was organist and choirmaster of the Seventh Street Lutheran Church, Lebanon, Pa., but in January, 1924, accepted the position as organist of St. Luke's Episcopal Church, Lebanon

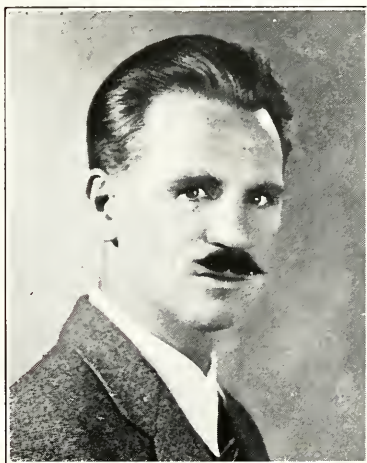
While on European tour, Mr. Campbell won favorable comment from the most distinguished music critics and music authorities of Italy; he played at St. Peter's in the Vatican, the Pontifical School of Sacred Music, and the Academy of St. Cecilia in Rome and appeared in public recital at Milan and Settimo Vittone. Since his return he has appeared with great success in recitals in Lebanon and the eastern part of the State.

Alexander Crawford

ALEXANDER CRAWFORD is a native of Glasgow, Scotland. Born in a musical family, he began singing at the age of fifteen years. His first instruction was given by the elder Crawford who, in his day, was a singer of prominence in the Old Country.

The family migrated to America and settled in the west where Mr. Crawford received his initial training. He made his first professional appearance at the age of nineteen. The following year he returned to London, England, to continue his studies with Wm. Shakespeare; it was there, also, that he began teaching. After two years abroad Mr. Crawford returned to America and appeared in concert and oratorio throughout the country. Following a performance of the Messiah in Denver, Colorado in 1915, he was requested to open a studio there, which he did and remained there until 1923. In that year he was urged by Percy Rector Stephens, eminent vocal teacher, to return to New York.

Mr. Crawford has been a successful vocal teacher for thirteen years. His pupils are engaged as singers and teachers throughout the country, and his work is recognized by such men as Percy Rector Stephens, Vocal Teacher, Fulgenzio Guerrieri, conductor of the Philadelphia Opera Company, Max Schmit, formerly with the Boston National Opera Company, and New York Stadium Concerts.



Harold Malsh



MR. HAROLD MALSH, a graduate of the Institute of Musical Art, New York City, of which Dr. Frank Damrosch is director, has been engaged as teacher in the Violin Department since 1924. Besides his studies in New York City, Mr. Malsh taught at the Music and Art Institute, Mount Vernon, N. Y., for two years, and also gave private instruction in the metropolis. He is well known in Harrisburg musical circles, having appeared to advantage on many concert programs. He is a member of the "Harrisburg String Quartette" and the "Har-

risburg Symphony Orchestra." His playing is marked for its beauty of tone, fine musical perception and superb technic. (Besides his regular teaching at the Studios, Mr. Malsh will also be in charge of the violin ensemble class which will be open to all violin students.)

Miss Ella Moyer M.A.

MISS MOYER was first a student of piano at the Sternberg School of Music, Philadelphia, receiving a Teacher's Diploma in 1915. She graduated from Institute of Musical Art, New York City, in 1920. In 1922 she received a diploma from Fontainebleau School of Music, France, in 1927 a B.S. degree in Music Education from New York University, and in 1931 her M.A.



degree from the same institution. From 1920 to 1923 Miss Moyer was head of the Theory and Piano Departments of Westminster College, New Wilmington, Penna. The next year she was head of the Piano and theory Department at Chatham Hall, Chatham, Virginia. Summer schools of 1924 and 1925 she taught piano at New York University. The three years before coming to Lebanon Valley College, Miss Moyer was on the faculty at State Teachers College, California, Pa.

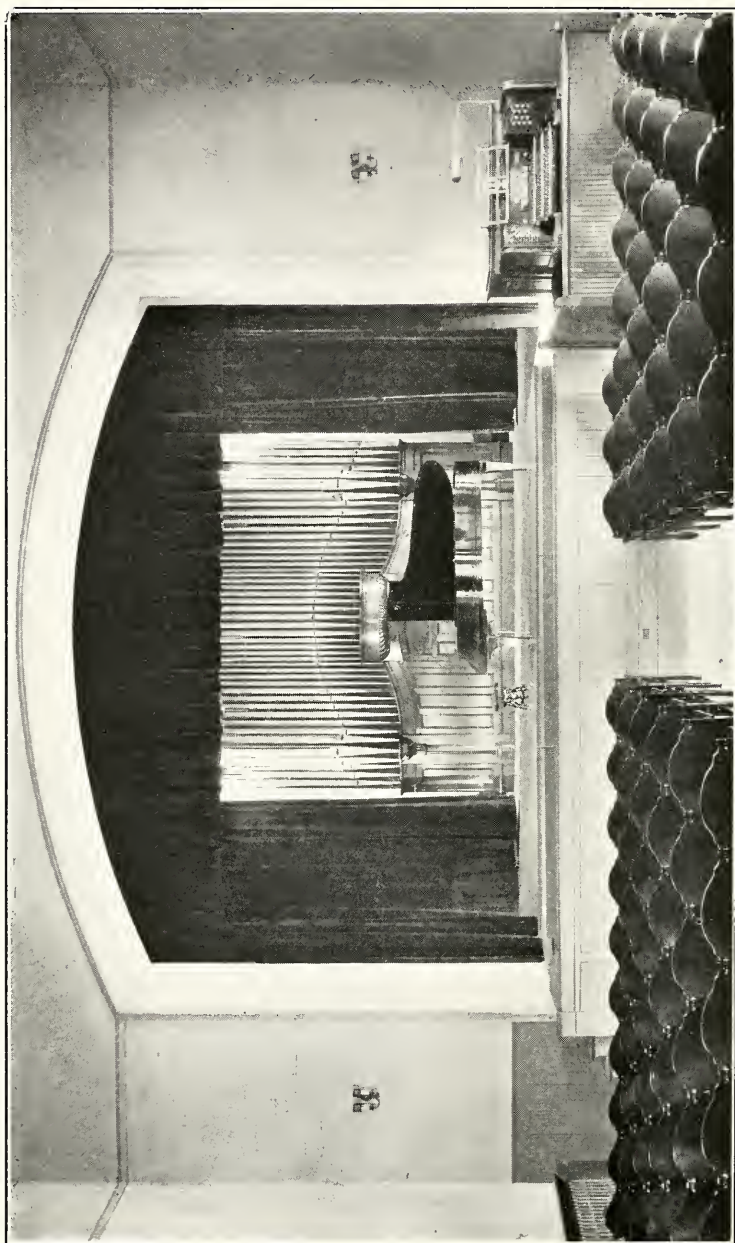
Miss Moyer is a concert pianist, besides being unusually well prepared to do excellent work in the Theory Department of Lebanon Valley College Conservatory.

Edward P. Rutledge, M.A.

MR. EDWARD P. RUTLEDGE studied at the Institute of Musical Art, New York City, from 1919 to 1921. He attended Teachers College, Columbia, receiving his B.S. degree in Music Education in 1925; continuing his work during Summer Sessions at Teachers College, Columbia University, he received his M.A. degree in the summer of 1931.

Mr. Rutledge has had a varied and extensive experience in Music Education work. 1918-1919 he was leader of the Ottumwa High School Orchestra; 1921-1922 Organizer and Leader of Community Orchestra, Farson, Iowa; 1923-1924, Conductor of High School Chorus of the Social Motive School, New York City; 1924-1925, leader of the School Orchestra, Edgewater, N. J.; 1925-1930, Supervisor of Music in the Public Schools of Neodesha, Kansas; 1926-1931. Summer Schools Instructor in Music Education at Teachers College, Columbia University. Mr. Rutledge is a professional cornetist, and has made a specialty in the study of all the instruments of the orchestra and band. We are indeed fortunate to have him a member of Conservatory faculty.





Chapel and Recital Hall

THE aim of Lebanon Valley College Conservatory is to teach music historically and aesthetically as an element of liberal culture; to offer courses that will give a thorough and practical understanding of theory and composition; and to train artists and teachers.

The conservatory offers complete courses of instruction in Piano, Voice, Violin, Organ, Cello, all the instruments of the Orchestra and Band, and theoretical subjects.

Certificates, Diplomas and Degrees are granted by the Trustees of Lebanon Valley College to students who have satisfactorily completed their course of study.

GENERAL REQUIREMENTS

The requirements for admission to the courses in the Conservatory of Music leading to a diploma are practically equivalent to those of the College. An applicant for admission must (1) be a graduate of a four year High School, and (2) possess a reasonable amount of musical intelligence.

MUSIC EDUCATION COURSE

For Training Supervisors and Teachers of Public School Music

This course has been approved by the State Council of Education for the preparation of teachers and supervisors of public school music.

(Bachelor of Science Degree in Music Education)

Entrance Requirements:

The possession of an acceptable singing voice and of a fairly quick sense of tone and rhythm.

Ability to sing at sight hymn and folk tunes with a fair degree of accuracy and facility.

Ability to play the piano or some orchestral instrument representing two years study.

A general academic education, representing a four-year high school course or its equivalent.

The outline of the curriculum follows:

First Semester

Elementary Theory	3	3
Sight Reading (1)	5	2½
Dictation (1) (Ear Training)	5	2½
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	4	2
Educational Biology	3	3
English (1)	3	3
Physical Education (1)	3	1
	26	17

Second Semester

Harmony and Melody (1)	3	3
Sight Reading (2)	3	1½
Dictation (2) (Ear Training)	3	1½
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	4	2
Introduction Teaching	3	3
English (2)	3	3
Physical Education (2)	3	1
Oral Expression	2	2
	24	17

Third Semester

Harmony and Melody (3)	3	3
Sight Reading (3)	3	1½
Dictation (3)	3	1½
Violin Class (1)	2	2
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	4	2
Psychology and Child Study	3	3
Elective	3	3
Physical Education (3)	3	1
	24	17

Fourth Semester

Harmony and Melody (3)	3	3
Sight Reading (4)	3	1½
Dictation (3) (Harmonic)	3	1½
Violin Class (2)	2	2
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	4	2
Educational Psychology	3	3
Elective	3	3
Physical Education (4)	3	1
	24	17

Fifth Semester

History of Music and Appreciation (1)	3	3
Child Voice and Rote Songs with materials and methods for grades 1, 2, 3	3	3
Harmony (4) (Keyboard)	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	4	2
History of Education	3	3
Elective	3	3
	19	17

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Sixth Semester

History of Music and Appreciation (2)	3	3
Materials and Methods, Grades 4, 5, 6	3	3
Harmony (5) (Musical Form and Analysis)	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	4	2
Educational Sociology	3	3
Elective	3	3
	19	17

Seventh Semester

Harmony (6) (Composition)	3	3
Games, Pageantry and Folk Dancing	3	3
Orchestral and Choral Conducting	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	4	2
Principles of Education	3	3
Elective	3	3
	19	17

Eighth Semester

Materials and Methods, Junior and Senior High School	3	3
Community Music	1	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for great- est benefit of students	2	1
Student Teaching	13	10
Technique of Teaching	2	2
	21	17

N. B.—The fifteen hours of elective work must be chosen from one field.

The rate for Music Education Course will be \$220 for a year. This will include two private lessons per week, use of piano two hours daily for practice, and Theoretical and Academic Courses not to exceed seventeen points. Charges will be made for extra private lessons at the rate of \$25 per semester for one lesson a week. Extra hours in Theoretical or College Courses will be charged at the rate of \$7 per semester hour.

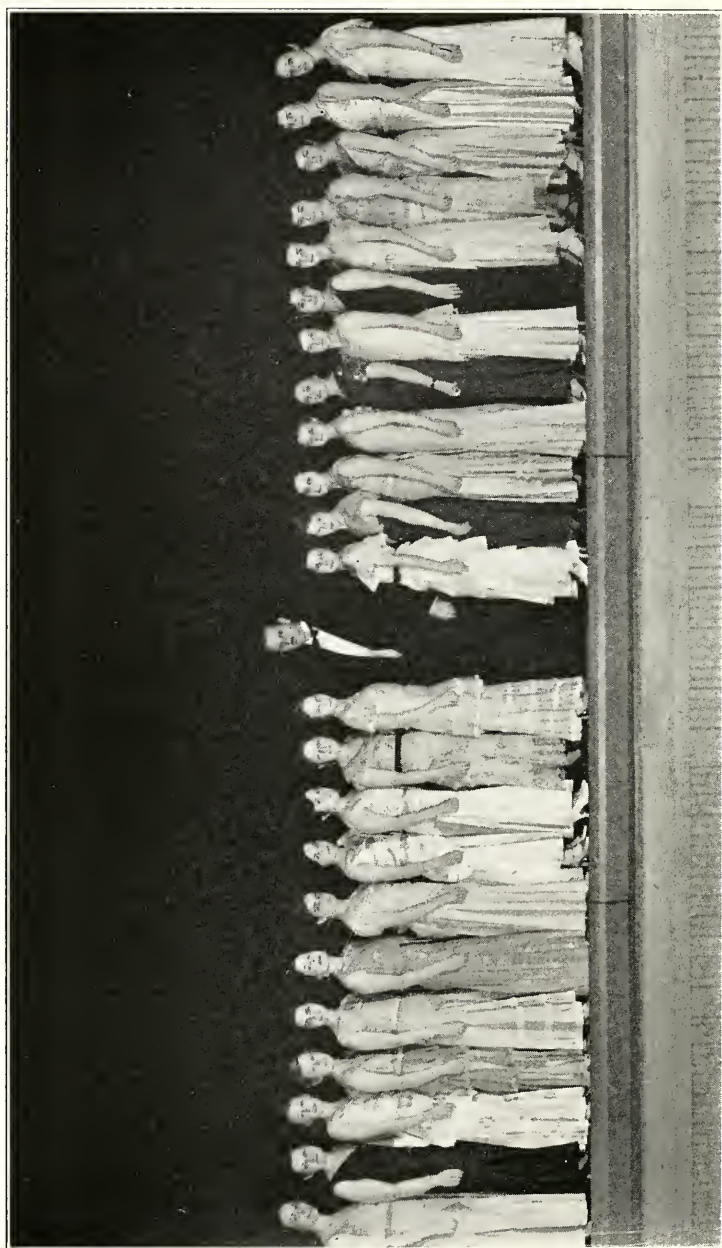
The senior class of the Music Education Course do their student teaching in the Derry Township Schools, at Hershey, Pa. This work is under the guidance of Mary E. Gillespie, Director of the Conservatory; Dr. J. I. Baugher, and Esther Bingham, of Hershey Public Schools.



Piano Studio

OUTLINE OF COURSES LEADING TO BACHELOR OF
MUSIC DEGREE

	Credit
First Year	
Piano, Organ, Voice or Violin.....	2
Sight Singing	4
Sight Playing	1
Elementary Harmony and Composition.....	6
English 16	6
Dictation	4
Educational Biology	4
Introduction to Teaching	4
Physical Education	2
	33
Second Year	
Piano, Organ, Voice or Violin.....	2
Sight Singing	3
Sight Playing	1
Harmony, Composition and Counterpoint.....	6
Language Elective	6
Harmonic Dictation	3
History and Appreciation	6
Psychology and Child Study	3
Educational Psychology	3
Physical Education	2
	35
Third Year	
Piano, Organ, Voice or Violin.....	2
Harmony, Composition and Counterpoint.....	6
Psychology of Music	2
Musical Form	3
Language Elective	6
Choral Works	2
History of Education	3
Educational Psychology	2
Physical Education	2
Junior Recital	2
	30
Fourth Year	
Piano, Organ, Voice or Violin.....	2
Harmony, Composition and Counterpoint.....	6
Harmonic Analysis	3
Science and Theory of Music	2
Ensemble Playing	1
Choral Works	1
Language Elective	6
Principles of Education	3
Technique of Teaching	2
Physical Education	2
Senior Recital	4
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Eurydice Club

DESCRIPTION OF COURSES

Elementary Harmony. (1) Three hours throughout the year.

Prerequisite: a study of the rudiments of Music including notation, formation of scales, major and minor. Study of intervals, triads, inversions, and chords of the seventh. Harmonization of simple melodies and basses. Original work, hymn tunes and keyboard harmony.

Advanced Harmony. (3) Three hours throughout the year.

Secondary Seventh chords, dominant ninths, modulation, suspensions and ornamented tones.

Keyboard Harmony. (4) Three hours—Fifth Semester.

It includes the harmonization at the keyboard of familiar folk songs and of melodies, familiar and unfamiliar, of the rote song type, utilizing the various harmonies at the disposal of the class; and in the reading at sight of music of moderate difficulty, with emphasis upon the playing of accompaniments, and with some experience in reading from the vocal score and in transposition.

Sight Singing and Ear Training. Four hours throughout the year.

Rhythmic notation, singing and dictation of intervals, chords and melodies. Melody writing. Transposition.

Advanced Sight Singing and Ear Training. Three hours throughout the year.

Dictation of Seventh Chords in Four part Harmony. Modulation and Melody Writing.

Methods. Three hours throughout the year.

(1) Child Voice and Rote Songs—with materials and methods for grades 1, 2, and 3. First Semester.

(2) Materials and methods. Grades 4, 5, and 6. Second Semester.

Methods. Junior and Senior High School. Three hours credit.

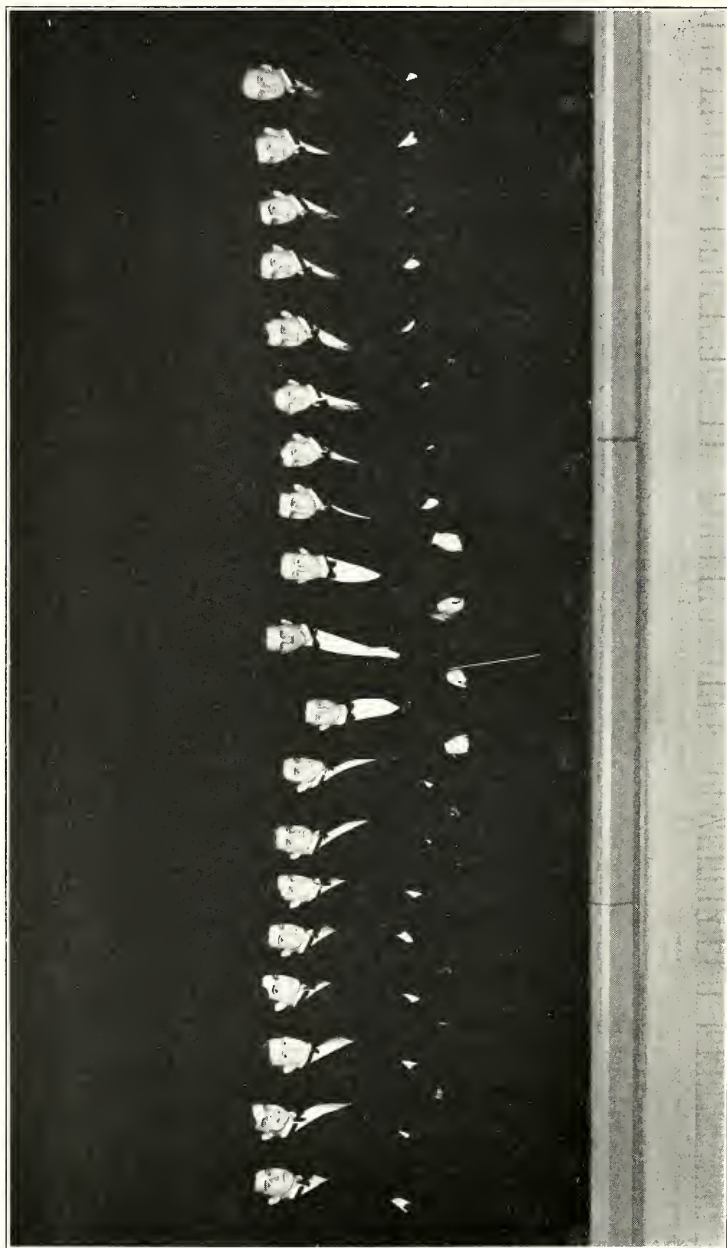
The Junior and Senior High School problems are treated separately through an analysis of the specific problems, year by year or in special groups. Attention is given to materials and methods relative to the organization and directing of choruses, glee clubs, orchestra, band, elementary theory, music appreciation and class instruction in band and orchestral instruments. Study in the testing and care of the adolescent voice.

Counterpoint. Two hours throughout the year.

Elementary work in strict Counterpoint (five species in Two Part Counterpoint).

Harmony (5). Form and Analysis. Three hours sixth semester.

The construction of simple binary, and ternary forms, and the



Men's Glee Club

analysis of musical works of different periods. Free Composition: improvisation of simple ternary and contrapuntal forms, such as "The Pine Head Fugue."

Harmony (6). (Composition.) Three hours credit.

The work includes secondary chords of the tonic and dominant, altered chords, additional embellishments. Original composition is continued in various vocal and instrumental styles.

History of Music and Appreciation. Three hours throughout the year.

Development of Music in its various forms from the beginning of the Christian Era to the present, with an introduction on ancient and primitive music. Text, lectures, and collateral reading. Lectures are illustrated by examples of the particular art forms or from the works of the particular composer under discussion.

Orchestral and Choral Conducting. Three hours per week.

Principles of conducting; study of methods of conductors, adaptation of methods to school situations, a study of the technique of the baton with daily practice, score reading, making of programs. Selection of suitable materials for various school groups. Readings and reports.

Community Singing. One hour per week.

A discussion of the purpose of community music; of the ideas and forces underlying the movement; of the lines of work included, of the qualifications necessary for success as a director of community movements; of the relations of the supervisor to the community; and of the organization and practical details of handling the various musical activities involved.

Games and Pageantry. Three hours per week.

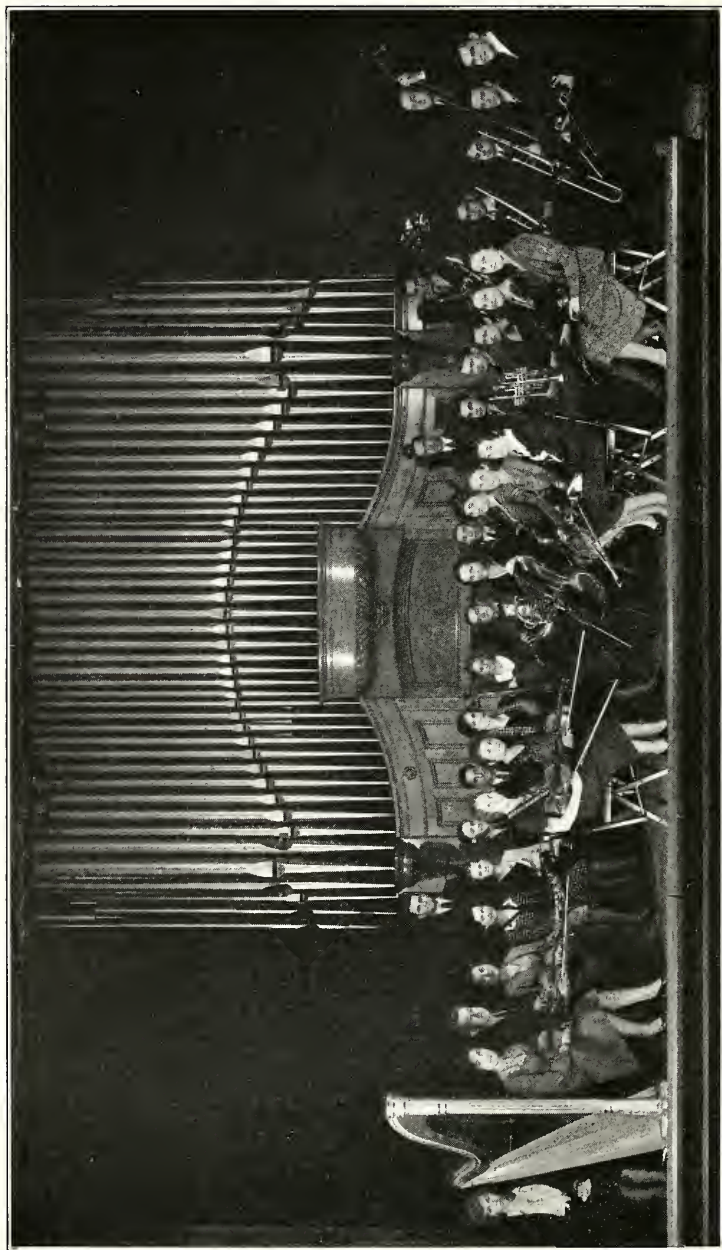
This course considers the utilization of music in connection with games, with pageants, and with folk dancing. This utilization is two-fold—viz., applying music to existing games, pageants, and dances, and developing games, pageants and dances suitable to existing music. The entire work centers about effective school procedures.

Violin Classes.

The aim for this work is to teach methods by which class instruction on the violin is carried on in the public schools.

Violin Class (1). Two hours per week.

Class discipline, instruction in tuning instruments, and acquainting the student with the principles and possibilities of violin playing.



Symphony Orchestra

Violin Class (2). Two hours per week.

A continuation of the above with ensemble work, materials which can be used for class instruction, and Practice Teaching.

Practice Teaching. Thirteen hours Fourth Year.

This consists of actual experience in teaching music in the Public Schools of Pennsylvania.

Voice, Piano, Organ, Chorus, Orchestral and Band Instruments. Four hours per week.

The work in the foregoing fields will be organized from the standpoint of the development of musicianship in the individual student. The work continues through eight semesters and assures a well-rounded and many-sided acquaintance with various musical techniques.

TUITION

Tuition fees are payable in advance unless otherwise provided. Rates for private lessons are determined by the classification of the pupil and the rates charged by the different professors.

The rates per semester, two lessons per week, range from \$34.00 to \$50.00, and one lesson per week, from \$17.00 to \$25.00.

The rate for all theoretical courses given as class work is \$18.00 per semester per course.

RULES AND REGULATIONS

A student is not permitted to enroll for a shorter period than one full semester, or the unexpired portion thereof, thus the instructor's time is engaged by each student for that period.

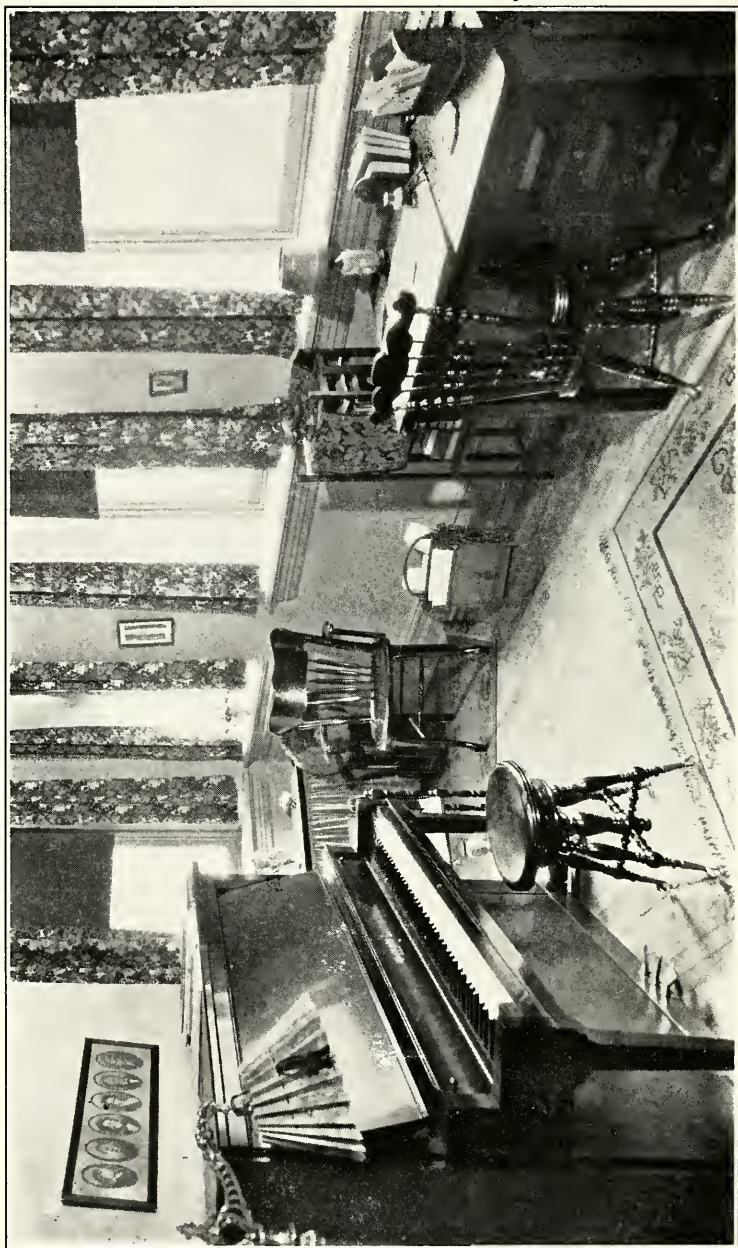
No reduction is made for absence from recitations except in case of illness extending beyond a period of two weeks, in which case the loss is shared equally by the College and student. No reduction is made for late registration unless at least one-fourth of the semester has elapsed.

RECITALS

Faculty and Student Recitals will be given at stated times throughout the year. The recitals are of great value to the student in acquainting him with repertoire, in developing musical taste, and in giving young musicians poise and experience in appearing before an audience. Music students are required to attend these recitals.

Conservatory students are under the regular college discipline.

The Men's Glee Club and Eurydice Choral Club are organized under the direction of the Department of Music.



Professor Campbell's Studio

